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ABSTRACT

This report, given at a special meeting held in Tehran, presents data and facts concerning yearly publications (books, magazines, and textbooks), translations, and illustrations of Japanese children's literature. The report then discusses at length recent trends in children's literature and library activities for children in the past, present, and future. (JM)

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Children's Literature in the Service of

International Understanding and Peaceful Co-operation

Tehran, 15-21 May 1975

On Japanese Children's Books

Shigeo Watanare

Japan

The people in Japan have treasured books as sources of inspiration and instruction. Books have been for centuries for us most vital means to preserve our cultural heritage and to transmit wisdom of the past to the present. We have been taught to respect books and the people in general are great lovers of books. We often buy whenever we want to read books. Many people feel that we should own the book first when we ought to read it. We have many bookshops. Throughout the country, to find a bookshop is as easy as to find a mail box or a tobacco stand. We have very exhaustive system of public transportation of trains and subways in city areas. You will find a bookshop at each station building where commuting trains stop. It is difficult to find a department store without a book department and a shopping area without more than a few bookshops. One section of down town in Tokyo there is a bookshop-district where you'll find hundreds of bookshops, Block after block if you'll stroll along main streets, you'll see nothing but bookshops - new - book - shopes, second-hand-book shops, bookshops of special subjects, children's bookshops, etc. If you'll go into alleyways you'll again find piles and piles of books in small bookshops and on bookstalls out in the streets. College students, school children, scholars, business people and parents buy books at these bookshops. There are a good

number of coffee shops and small restaurants if you'll get tired of shopping books.

Well, my assignment is not to give you a tour guide to Tokyo down town but to give you some data and facts about our children's book production and it's implications to children's reading.

I. Data and Facts

(1) Yearly publications

Books

The number of titles published in 1973 in Japan was 27,354, of which 20,446 were new titles, totaling 6 billion volumes.

The total number of existing publishers is estimated to be approximately 2,900. 345 publishers comprise membership of the Japan Book publishers Association. However, more than 90 per cent of the total amount of book publications are being published by these member publishers. Average cost of a book is 1,429.91 slightly over than $4.00.

The number of children's books published in the same year was 2,436 titles (including reprints) which is 8.9 per cent of the total number of books published. This ratio has been approximately the same during the past ten years. The average price of a children's book is 554 slightly less than $2.00. (This price, however, has gone up 40 per cent higher since the world-wide energy crises.)

Magazines

There are about 250 magazine publishers, of which 71 are members of the Japan Magazine publishers Association. These 71 publishers produce more than 90 per cent of the total amount. The total number of copies of magazines issued yearly reaches an astronomical figure.

More than 18 billion copies being published are sold at approximately 9,000 retail bookshops not mentioning book departments in department stores, cooperative bookshops in various communities and college campuses, 5,000 bookstands at train stations, 18,000 spot sale stands in the streets, 14,000 professional bookstands, 24,000 stands operated separately by book retailers.

Textbooks

Since April 1969 textbooks up to the 9th grade have been distributed free of charge to school children by the government. For the fiscal year of 1974 approximately 1 billion copies for primary grades, half-billion copies for junior high grades and 43 million copies for senior high grades totaling slightly less than 2 billion copies were distributed to school children. The number of text-book publishers is 69.

But one fact I like to stress is that the increase in quantity does not always mean a development of quality publication. Million copies of cheap comic strips of vulgar nature and million copies of cheap magazine with full of scandalous gossips can be a major portion of the quantitative publication. To a certain extent, it is true in Japan.

(2) Distribution structure of publications:

In between publishers and book retailers, there exist about 60 large, medium and samll scale book wholesalers, all belonging to the Japan Book Wholesalers Association. Among these wholesalers, the two largest, Tokyou Wholesale Company and Nippon Wholesale Company, distribute 70 per cent of publications and the rest are handled by 60

medium and small size wholesalers.

Textbooks are distributed through 57 textbook wholesalers in respective prefectures to the designated retail bookshops, who supply them to children through schools.

II. On Childrens Books:

(1) Translations

The post-war period after 1945 has produced many writers and books, for it is one of the surprises of publishing children's books in Japan that, a high proportion of the best children's books of the century has in fact been first published in Japan including a large number of translations of foreign children's books.

The bookshelf of the Japanese child has been greatly enriched by translations of literature from Europe and America.

The main influx has been from countries where they have had a long history of children's literature such as England, the United States, Germany, France, Denmark, Russia, Italy, Spain, Scandinavian countries and such East European countries as Poland and Czechoslovakia.

Charlea Perrault, the Grimm Brothers, Hans Christian Andersen, Carlo Collodi, Jules Verne, Selma Lagerolf, Lewis Carroll, Oscar Wilde, A.A. Milne, Louisa May Alcott, Mark Twain and a host of other authors of the classics have been known for a long time among the Japanese reading public and after world War II the works of these authors have been repeatedly included in encyclopedia compliations of children's books.

As time goes by, the Japanese chifdren's appetite for new foreign dishes has never flagged. Just to name a few; Arthur Ransome,

Eve Garnett, Eleanor Farjeon, Walter de la Mare, Richard Armstrong, Mary Norton, Pamela Travers, C.S. Lewis, Philippa A. Pearce, Rosemary Sutcliff, Lucy M. Boston; (England) Hugh Lofting, Robert Lawson, Robert McCloskey, James Thurber, Will James, Ruth Sawyer, Armstrong Sperry, Lois Lenski, William Pene Du Bois, Eleanor Estes, Ann Nolan Clark, Meindert De Jong, Scott O'Dell, Madeline L'Engle (America); Paul Berna, Rene Guillot (France); Erich Kastner, Hans Baumann, James Kruss (Germany); Astrid Lindgren, Tove Jansson, Marea Gripe (Scandinavian countries), and many others.

I do not know whether we should be proud of translating so many foreign works, but it is true that our children have never had so rich an opportunity for international orientation and understanding through their reading as they have now.

The method of compensating translators in Japanese publishing practice may be one of the contributing factors for promoting translations. The translators receive a royality instead of a lump sum for the work. In fact I know a few cases that a number of copies sold by Japanese translation has far exceeded a number being sold in original publication.

Translations not only of children's books but also good picture-books from abroad were undertaken on quite a large scale.

The Iwanami Shoten and the Fukuinkan Shoten have both been handling the publication of translated picture-books for some time; Iwanami since 1953 with their "Iwanami Children's Books" series, and the latter since 1961 with their "World Famous Picture-Books" series. These include picture-books from England, U.S.A., France, Germany,

Czechoslovakia and Poland.

"In publishing translated picture-books, because of the shortness of the written text, translation is easier than literary works: but since the printing of the illustrations must be multi-colored, there are many difficulties to be overcome. In many cases, printing film broken into colors is being sent directly from the publisher of the original, and the Japanese printing companies print from these films: but sometimes, sheets with only the pictures, printed overseas, are imported and the Japanese printing companies print only the worded portion after it has been translated. There are even cases where the accompanying words are first printed in Japan and sent overseas to the publishers of the original, where the pictures are printed, and the books bound and reimported into Japan in completed form."

(2) Picture Books:

In present-day Japan, picture books have gained tremendous popularity in the world of children's literature.

They are attractively placed on shelves of bookshops, school libraries and children's rooms in public libraries. The windening market has led more publishers to innovate techniques and subjects in making picture books. Though many foreign readers, editors and critics may look upon Japan as making only a start in this field the nation has a long tradition of picture books.

Japanese picture books for children have an ancestry that goes back at least as far as the picture scrolls (emaki) of the twelfth and thirteenth centuries. Then, an important evolutionary step toward the picture books of today came in the fifteenth century with Nara ehon

(Nara picture books, so named because they originated in Nara). They were, in one sense, picture scrolls that were folded and bound into books. Nara Ehon were followed by Otogi Zoshi, literary "time-passing storybooks". The otogi Zoshi were followed by even more popular wood-block-printed books, cheaper and of lower quality, called akahon (red books, so named because of their red covers). Then, the akahon, analogues to the chapbooks of England, gave way to such variants in the second half of the eighteenth century and the first half of the nineteenth as Kurohon (black books, so named because of their black covers), Kibyoshi (yellow-covered books), aobyoshi (blue-covered books) and nezumibyoshi (grey-covered books). Some of them were illustrated by such outstanding ukiyoe artists as Hokusai Katsushika, Kiyonobu Torii, Utamaro Kitagawa and some others of the same artistic standard.

On this tradition Japanese artists are drawing, in combination with modern artistic styles, to produce results that are free of provincial narrowness. Young and promising illustrators, as well as ones of established requtation, are devoting their skill and evergy with zest to new works. Consequently, the standard of picture books, in general, has been raised to such a degree that even outside Japan some works by contemporary Japanese illustrators have drawn considerable attention from international critics. Chiyoko Nakatani, Suekichi Adaba, Yasuo Segawa, Seiichi Horiuchi, Seizo Tajima and Daihachi Ohta are some of those whose works have won international prizes and are beginning to appear in several foreign language editions.

Among these artists, Chiyoko Nakatani may be best known among readers and critics in foreign countries since her books have appeared

in ten countries outside Japan to date. Bettina Hurlimann in Switzerland and the late Pere Castor in France are some of the foreign publishers who have highly praised her artistic talent. Her highly personal style and consistent quality are particularly evident in illustrating animals. She does not make figures move too swiftly in her pictures. Instead, she draws them rather in quiet and still pause with bold lines and soft colors so that her illustrations create a peaceful and warm stmosphere that gives young readers a comfortable feeling. Born in Tokyo in 1930, she studied oil painting at the Tokyo University of Fine Arts. Her first work in the field of picture books for children was "Crown for Gio Gio, the Lion" published in 1960 by Fukuinkan Shoten in Tokyo. She went to Switzerland and France to study about picture books. She confesses that she has been very fortunate to have become acquainted with such outstanding editors as Hurlimann, Castor and Tadashi Matsui of Fukuinkan Shoten in Tokyo. Her illustration for "The Brave Little Goat of Monsieur Segun", translation of Alphonse Daudet's work, was selected as one of the best books of the year in 1968 by the Chicago Tribune Spring Book Festival.

An artist who may be less known than Nakatani outside the nation, but enjoys even higher reputation at home for his artistic integrity, is Suekichi Akaba. Born in Tokyo in 1920, he spent years in his thirties in Outer Mongolia to study ancient tomb paintings and archaeology. Bold simplicity and vastness in many of his drawings reflect what his eyes caught during these years in the Mongolian desert. Yet atmosphere and mood of the world he creates in his illustrating works are not of the dried desert of dirt and dust but of the somewhat mystic and moistured

island of Japan. He paints in a vigorous, masculine style, firmly rooted in sound techniques of Japanese water-color painting. Akaba tells that his home country, Japan, he saw from the boat by which he was repatriated from China after the World War II, looked to him like the beautiful landscape he had seen in the picture scrolls of centuries old. He mainly illustrates folktales of not only Japan but ones of other Asian countries. He so much dedicates himself to recreate the world of folktales that we can almost feel his emotion waving through pictures. His careful draughtmanship, however, never neglects the importance of rhythm, pause and flow of scenes in the total structure of a book.

Yasuo Segawa may be the most skillful artist among contemporary Japanese illustrators. His drawings are characterized by a highly sophisticated technique which combines dynamic, speedy, curving lines and colorful details such as seen in his drawings of textile designs of clothes, tools and utensils, small birds and insects, etc. These characteristics are further enriched by a sense of humor which is rather unique among contemporary Japanese artists. It is a kind of humorous expression we often find in picture scrolls of Japan in the middle ages. He illustrates, vividly, emotions and feelings within characters so that his illustrations have real storytelling quality. This shy artist was born in Okazaki near Nagoya in 1933. He started to study Japanese traditional paintings when he was 12 years old and western techniques of paintings at high school age. He worked at first in poster design, concentrating on illustrations of children's books after the early success of "The Fox Wedding". His shphisticated approach is admired by adults as well as children, and he is equally at home in all graphic media. In 1967, he was

chosen to receive the Grand prix at the first Biennale of illustrations at Bratislava, Czechoslovakia, for "Taro and the Bamboo Shoot".

I hope that these brief sketches of profiles of three of the most representative illustrators will induce among foreign students of children's literature, an impression that contemporary Japanese picture books for children have strong potentiality to cope with ones by outstanding foreign illustrators of international reputation.

(3) Recent trend of children's literature

Like many other countries, Japan is no exception, in a sense that history of children's literature has been influenced by pedagogical pressures, by contemporary problems of the world and of the society with what many authors of children's books are pre-occupied, and by commercialism.

Many stories of realism strongly made incentive by political ideologies, avandance of second-rate fanciful stories, and the flood of picture books are some of the symptoms.

However, Japan is also producing a number of promissing authors who are able to give our children the pleasure of reading.

KURAYAMI NO TANI NO KOBITOTACHI (The story of Little Men in the Dark Valley) by Tomiko Inui, GIN NO HONOO NO KUNI (The Adventure in the Country of Silver Flame) by Toshiko Kanzawa, and HIKARI GURUMA YO MAWARE (Spin Around, Oh Wheels of Light!) by Taijiro Amazawa deserve appraisal for their imaginative quality. KACHI KACHI YAMA NO SUKU SOBA DE (What happened there and thereater by the KACHI-KACHI YAMA (Hill) by Keisuke Tsutsui and HARAPEKO TAMAGO GA SARAWARE TE (Detect the Stolen Egg!) by Toshiko Kanzawa are highly recommendable funny stories for

younger readers. The former written by the versatile author-dramatist was recommended as a 1974 honor list book for H.C. Andersen medal. The hiralious adventure of a mischievous wolf drawn out of the author's imagination makes itself a humorous"afterwards story" of a best-beloved folktale.

While many realistic stories are pjoducts of social and political concerns of authors a few works succeeded to tell lives of children and adults more lively in everyday setting that are characteristically Japanese. Representatives of this category are TERAMACHI 5-CHOME 11-BANCHI (A Big Family in Temple Street) by Shigeo Watanabe. CHIISAI KOKORO NO TABI (Quest of a Young Heart) by Hideo Seki and DEMDENMUSHI NO KEIBA (Shail Race) by Mikio Ando. Coincidentally these three set time of their stories in by-gone days.

Despite the history of the country itself a genre of historical fiction in the children's field is yet to be ripen. HIGO NO ISHIKU (A Stone Mason of Higo) and URAGAMI NO TABIBITOTACHI (Travelers of Uragami) both by Sukeyuki Imanishi and MAJIN NO UMI (The Haunted Sea) by Yasuo Maekawa predict that our authors have potentialities to produce more in this field.

Some of our prominent authors whose works have become the present day classics are:

Momoko Ishii, 1907-

Author and translator. Through her facile and delicate style such famous English classics as Winnie the Pooh, The Wind in the Willows, The Little Book Room, Peter Rabbit have become very popular among Japanese readers. At the same time her reputation as the author of such

outstanding original stories as NON-CHAN KUMO NI NORU (Nobi or Non-Chan Rides a cloud), YAMA NO TOMU-SAN (Tom of the Mountain Village), HAIGO NO TENSHI (Stray Angeles) place her among the best authors of books for children. In her fine and simple style she blends reality of life and fanciful imagination of children in traditional atmosphere. Her contribution towards development of children's libraries in the nation through her writing also should be mentioned here.

Nobuo Ishimori, 1897-

Educator and writer for children since before the World War II. Rich and varied experiences as a teacher for Ainu children-a minority among Japanese people-, an editor of school text-books for Manchurian government during the World War II and for the Ministry of Education after the war, and now a professor at Showa Women's College in Tokyo have given him opportunities and a good background for writing and editing a good number of books of stories and poems for children.

Among his works such as PATORA TO RUMINA (Parta and Rumina), PAN NO MIYAGEBANASHI (Souvenir Stories of Pan), SENGENDAKE (Mt. Sengen: A Story of a Crucified Christian), etc. KOTAN NO KUCHIBUE (Whistle of Kotan) is best known. All through his works one feels warm humanity expressed by quiet and penetrating style and particularly in the last work his consciousness and sympathy toward the Ainu people.

Tomiko Inui, 1924-

Started her career as a day-care center teacher and then as an editor of children's books for Iwanami shoten. As an author although through her earlier works she gained a reputation as one for younger

children she writes recently more for older children. She never lets her eyes off from problems of the present day world and interprets them and appeals for justice through her story-telling. Among her works NAGAI NAGAI PENGIN NO HANASHI (A Long Long Story of Penguins), HOKKYOKU NO MUSHIKA MISHIKA (Mushika and Mishika at the North pole), are for younger children and KOKAGE NO IE NO KOBITOTACHI (Dwarfs in The House Under A Tree), UMINEKO NO SORA (The Sky of Seagulls), BOKURA WA KANGARU (We Are The Kangaroos) are for older children.

Imae Yoshitomo, 1932-

Versatile author of marchen blended with irony, and stories based upon memories of his childhood days and observation of low-teens as a secondary school teacher. KAZE NI FUKARETE (As Blown By Wind), WARAINEKO (A Smiling Cat), CHO-CHO MUSUBI (Butterfly Knots) are works of the former category and YAMA NO MUKO WA AOI UMIDATTA (The Blue Sea Beyond The Mountain), UMI NO NICHIYOBI (Sunday Be The Sea), BONBON (A Boy) are those of the latter.

III. Schools and Children's Libraries:

(1) Schools and school Libraries:

A less than a hundred years ago, a staff member of the Department of Education of Japanese Government warned the nation for its high rate of illiteracy after he had visited the United States. And now Japan is placed at the top for her highest literacy. In a small nation not much bigger than the State of California approximately 25,000 elementary schools, 16,000 high schools, 900 colleges and universities are in existence. All the education is conducted by single Japanese language from kindergarten through university although students can study English

in high schools, and German, French and some other foriegn languages in colleges and universities.

In February in 1950 the Japan School Library Association was created, the first of its kind in Japan's history. The School Library Law was passed by Japanese Diet in 1953. Under the School Library Law each school had the legal obligation to establish a school library. In fact, starting in 1954 the Ministry of Education subsidized more than 40,000 public schools to help them build their library facilities and book collections. This was continued until 1957, when the Ministry of Education changed its policy with regard to the government subsidy to school libraries. It was believed that the first basic need of the school library had been satisfied and that there was no urgent need for additional support.

The development of school libraries increased the need of great numbers of children's books and encouraged the publishing houses to innovate to put out new books in different subjects while possibly raising the standards of children's literature.

I can be, however, critical at this point about some aspects of our school library development. One of them is that qualification required by the school library law for a teacher-librarian is too low to let a teacher-librarian claim himself to be a professional staff. A certificate of teacher-librarian, which is far below of school library service standards of school librarians in many other countries, can be obtainable either attending one of short training institutes for practicing teachers or taking a few courses while in a teacher's college. This has hindered more competend library school graduates who have obtained

Bachelor's or Master's degree in library-science or librarianship from going into school library field. In consequence, it has hindered our school library as a whole from raising the standard of school library program. Another problem, which is almost fatal, is lack of development in teaching method. Traditionally teaching in Japanese schools has been heavily text-book centered and even very comprehensive printed guides for text-book teaching have been provided for teachers. As long as this traditional method predominate class room instructions it is very difficult to make teachers realize the importance of school library materials. It is true that the School Library Law and the government subsidy for beginning few years did help public schools to build their school library facilities and book collections.

Although school library facilities and book collection have been wonderful additions to our schools, real integration of school library program into school curriculum is yet to come.

(2) Public libraries in Tokyo;

I have already illustrated the existence of a large number of bookshops. By this I do not mean to say we need no library service in Tokyo nor in any other part of Japan because we have many bookshops and we buy books from there.

On the contrary, we, Japanese, are facing most crucial period of time as far as communication and transportation are concerned in order to get right information in right time. This phenomenon may have been resulted from too much industrialization of the country or too rapid urbanization of several areas in the country. In Tokyo, for example, live 12 million people, more than one tenth of the total population of

the country, in just one metropolis. Let alone pollution, housing ist the problem. Price of the land is unbelieveable. One acre of the land in any business section in down town would very easily cost three to five million dolllars, and even the same space of the lot in suburban area would cost not less than fifty thousand dollars in American money. This makes just impossible for citizens of average income, which is moderate, to own individual houses almost in any place in Tokyo, and this makes very difficult for the local authority to start new housing projects in convenient area for the citizens to commute, and this also makes very difficult for the local authority to build public service building such as schools and libraries.

Every day, several million people - businessmen, teachers and students - commute back and forth between their homes and working places by trains, buses, cars, moter-cycles, bycycles and on foot. They are lucky if they don't have to spend two to three hours just for commuting. They read paaers, magazines, books, documents, reports, notebooks and manuscripts on their commuting trains and buses. They read them in offices, laboratories, schools and at homes. Where do they get these reading materials? From newsstands, from bookshops, from their offices, and from schools. But these days, papers, magazines, books, reports, being put out by the press, publishers and other sources of information are far greater in quantity than shelves and other spaces of bookshops, newsstands, and offices could possibly hold of. In Japan, books alone, approximately 27,000 new titles are being published each year lately by publishers. How many bookshops in Tokyo, do you think, can display this number of new titles and have copies in stock for their

customers? Even reviewed titles are seldom obtainable at most of book-shops in local areas because spaces in these bookshops are so limited that they have to rotate new coming books from a wholesaler in short period of time. In Japan, a few wholesalers have almost totally a controlling power over publishers and retail bookshops, which sometimes makes difficult for readers to obtain many titles. In general, publishers do not accept direct orders from readers because of pressure from the wholesalers. And books are getting more and more expensive every year.

So, more people are beginning to turn to look for books they want to read in libraries. Governor of Tokyo, has announced ten-year plan of new library development. According to the plan there will be a library in every 1.2 miles^2 (square miles), a library staff for every 3,000 citizens, 7 to 10 volumes per citizen in ten years.

The commuting problem has brought about a new phase of change in public library development. It also has very close relationship with relevancy of library services vs community needs. Most of commuters, as you can easily imagine, are business men, laborarers, students. They leave home early in the morning and come home evening, They have no time to use local community libraries or branch libraries in their residential areas. Moreover their information needs are more readily met at research libraries, and college and university libraries at places where they work. In consequeence, branch libraries or community libraries in suburban areas have only children and their mothers as users. In turn, branch libraries in down town or business sections have only those who would come for quick reference questions or research for their adjunct fields. They use their special libraries or university libraries for

more specialized researches.

Those phenomena push forward the public libraries toward a direction where they have to choose their targets in regard to relevancy to community needs instead of trying to serve all types of users by providing superficial over-all services.

A group of library specialists after conducting a preliminary survey for the plan they had prepared a report. At the very beginning of the report they said, "needs and demands for better library services by the public have never been more strongly expressed than they are now." They stated three reasons for the outspoken public demands: (1) the public in general has recognized the importance of independent life-long education (continuing education) to keep up with the pace of the fast developing society, (2) tremendous increase of amount of information (books) has made it impossible for individuals to select and obtain needed information, (3) books have become too expensive for individuals to buy.

IV. Library activities for children-past, present & future

All of these three reasons can be rephrased for needs and demands for better library services for children: (1) the public in general has recognized the importance of independent study the children to keep up with the pace of the fast developing society, (2) tremendous increase of amount of information (books) has made it impossible for individuals to select and obtain needed ingormation for their children, (3) children's books have become too expensive for individuals to buy.

A few years ago, in my article I worte about our library services for children in Japan, I analyzed sereral reasons why our public

libraries had been reluctant to provide services for children.

"As the latest statistics indicate, still only two-fifths of the total number of public libraries provide books and reading space for children. Why, it is asked, do not most of them open their doors to children?

"The first and main reason for their failure to do so is lack of understanding of children's library services among public library administrators. All but a few library directors and chief librarians are appointed from among local government officials and serve for only a few years following which they are shifted to other governmental posts. It is almost impossible to expect them to have or to acquire any sense of how important library services for children are or of the need for such services in libraries other than school libraries. Even those who are willing to learn remain too briefly to gain much understanding or to take any action.

"The second reason is the traditional inclination among public libraries to disregard or disparage services for children. Japanese public libraries, they contend, have too many fundamental needs and problems at this imperfect stage of their development to bother with children. Until the needs of adults have been fully met, the children can wait.

"The third and perhaps fatal reason is a related misconception that seems to prevail not only among a large proportion of librarians but also among the general public. It is that services for children in the public libraries are superfluous because they already are being provided amply by school libraries. Those who hold this notion point

that much effort has gone into the development of school libraries and that almost every school now has a library.

"The writer of this report has no intention of commenting on the qualitative aspects of our school libraries but believes there is a significant contrast between what has been done in the schools and what has not been done in the public libraries.

"The public in general has not yet understood what is meant by the 'free' in 'free public library services'. To understand that it means 'informal' and 'independent' as well as 'free of charge' will take time.

"There also is a fourth reason for the slighting of children's needs by public libraries. It is the tendency for smaller libraries to follow the patterns of larger libraries without considering whether they have any relevance whatever to their own local community needs. The big libraries must know what is best. If they refuse to concern themselves with children, why should a small library? Some large prefectural libraries - similar to but not quite the same as county libraries in the United States - during the past decade closed their children's rooms because they had changed from the policy of serving only those who came to them to that of extending their services by sending out book collections. Whether right or wrong, this was their reason. As a consequence, some local community libraries, with no attempt to analyze this reason, closed their children's rooms simply because their prefectural libraries had done so."

I also analyzed a fact that while children constituted one fourth of the registered library users and borrowed one fourth of the books circulated, less than a tenth of the books in library collections was for

children. It is obvious that if more libraries provide children's rooms and if more children's books were acquired, children very easily would have borrowed more than half of the total circulation.

A few, exceptional local authorities, public library administraters, children's librarians, community leaders and a number of mothers were then just staring to promote a great tidal wave of developing library services for children.

If proof of this be needed, I have only to pick up a few examples.

" Hino City Library; The Brightest Future

The theories and principles of modern public library service have been studied and discussed extensively among educators and librarians, and yet seldom are they put into practice. That is we are not eating cottage cheese yet. This cannot be said, however, of the Hino City Library, near the Western edge of the Tokyo metropolitan area. Though only two years old, it is trying to absorb the fundamental theories practiced by outstanding libraries in advanced countries and at the same time build a real public library which is most appropriate to the demands and needs of Japanese society, writes the Mayor of Hino, Mr. Takashi Ariyama, who happens to have been executive secretary of the Japan Library Association.

"The library started its services with circulation. without a reading room, it carried books to housing projects, other residential areas, factories and farms by two book-mobiles. Two branches were opened during the past year. These have only shelves for their books and a a circulation desk around which citizens swarm.

"One of the branches was specially planned as a children's library. For it, no architect or designer drew a floor plan. It came into existence when a retired streetcar was brought into a center of a large housing project one night. Its seats were replaced by shelves, and it was freshly painted inside and out. There and then was born a very attractive children's library indeed.

"A large proportion of the budget is spent for books - about 40% - because the librarian thinks that the richer the collection the more persons will be drawn to the library. There is no other library in Japan which divides its book budget equally between books for adults and books for children.

"Compared with the average public library in cities of the same population, the Indo City Library is far ahead in registration and circulation. Its circulation exceeds even that of one of the largest city libraries. Mr. Maekawa, the librarian, reports modestly that 12.6% of the community residents have registered to use the library. Though this figure may rank far below the average among U.S. and some other nation's libraries, it is a skyscraper in this country.

"This library presents a fine example of cooperation between a city administrator and a librarian. The citizens are enjoying the resultant advantage."

This report was written in 1967 and since then the street-car library has been worn out with constant heavy use and has become too feeble to stand for more passengers. So the mayor of the city and the librarian have had an architect and a designer draw a plan for a very modern library building for children. Now, the retired streetcar-library

sits in the backyard of the brand-new children's library. Not only that but also more than 20% of the community residents have registered to use the library and the library, in turn, circulated more than half million volumes during the last year among only 90,000 residents in the city. As far as circulation is concerned it is always children clearly outweigh adults as patrons.

This library presents a fine example of cooperation between a city administrator and a librarian. The citizens are enjoying the resulatant advantages. Many librarians in medium and small cities have started to convert their services to the children centered or children oriented library services. Although I am not yet too confident to say whether or not all of them have started their new way of service with any relevance whatever to their own local community needs, it is clear that as well as the children are concerned they are getting better services.

(4) Home Libraries - Grassroot movement by individuals

Some individuals have been impatient with the pace of the national and local governments in extending public library services and dissatisfied with what the existing school library services offer for their children. They have started small libraries in private homes, at housing projects, in kindergartens and elsewhere to make free reading available for neighborhood children with their personal funds. Some of these home libraries are run by such known authors of children's books as Momoko Ishil, Kyoko Matsuoka (A graduate of WMU), and Tomiko Inui. Quite often activities at home-like-atmosphere and individualized closeness between those who run the libraries and the children are

reported in the papers and magazines, and obviously they have the enthusiastic approval of mothers who are interested in children's books and reading. This unique pattern of the library development has beautifully fitted to one of our qualities and values of Japanese society as a whole. That is closeness between parents and children in Japanese families. So that, mothers and community leaders have created numerous number of home libraries using every possible means. such as retired trains, streetcars, buses, meeting rooms in housing projects, cottages in parks besides their homes. Even some banks, barbershops, and private hospitals have provided spaces for children's reading.

I had hoped that public libraries would develop in such a way that these individuals did not have to feel compelled to buy books for their own and neighborhood children with their own money and instead would be able to rely on the services of their public libraries. My hope, however, has been materialized by such library as Hino City Library as I mentioned and some other community libraries to some extent. And those individuals have grown to become pressure groups in a positive meaning in different communities, where the existing library services are inadequate, to initiate or to support library development by local authorities.

Another and wonderful characteristic, I think we have in Japan, is the way mothers, even fathers, tell stories and read books to their children. In many small Japanese houses, traditional or modern in style, (our houses are much smaller than yours,) the parents and the children eat together and often sleep together. It is not rare that a small child sleeps in her or his parent's bed.

There is no better time than to share a pleasure of reading books together. And this gives the child an ever lasting impression of his parents and the books.